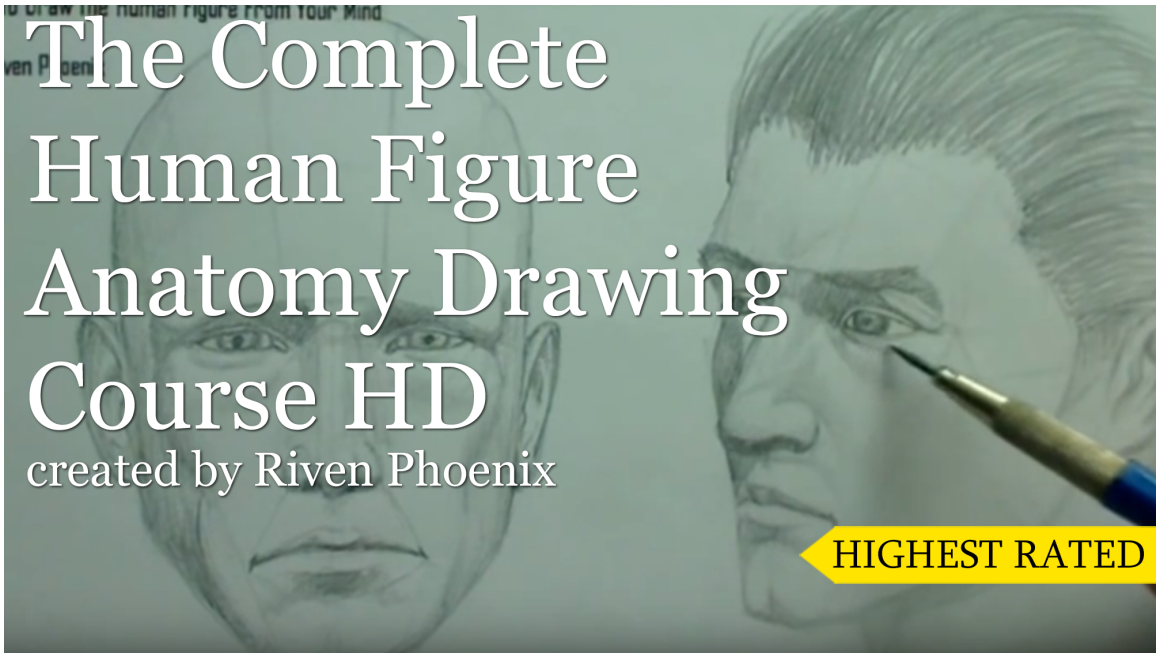

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 095 - The Muscles of The Human Head -Part 21

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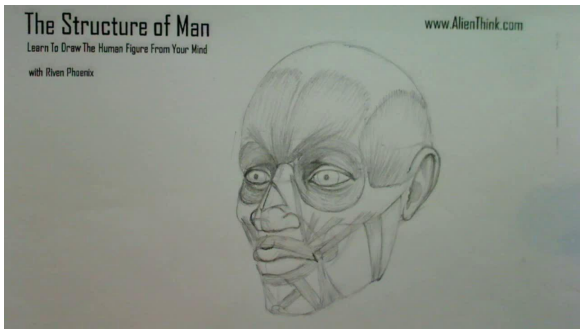
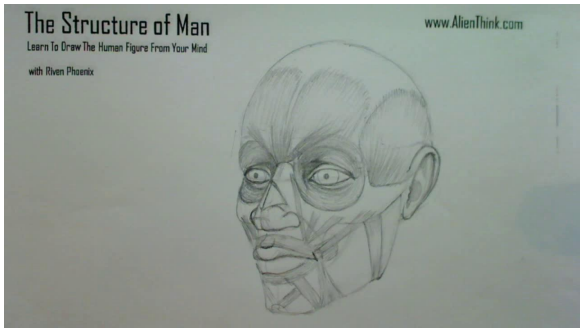
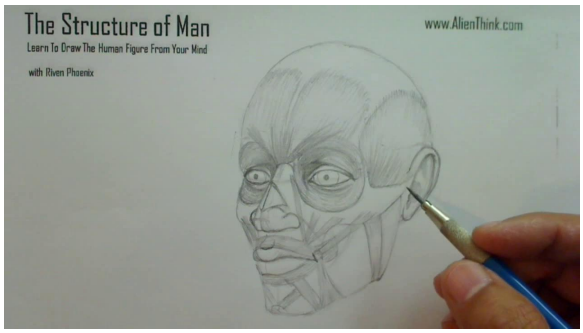
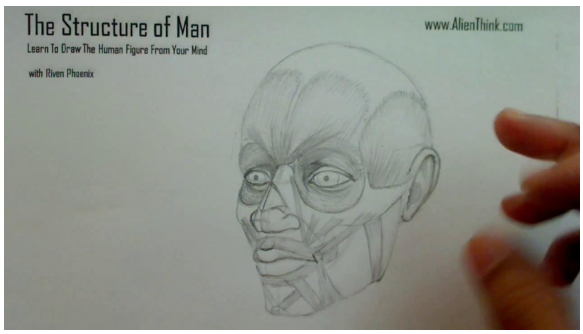
1		Hey guys, my name is Riven Phoenix, and welcome to the structure of men, learn to
2		draw the human figure from your mind training course.
3		Okay, so now we've come to an area in figure drawing where really the concept of truly
4		understanding the power of artistic thinking is going to change the way we begin to draw

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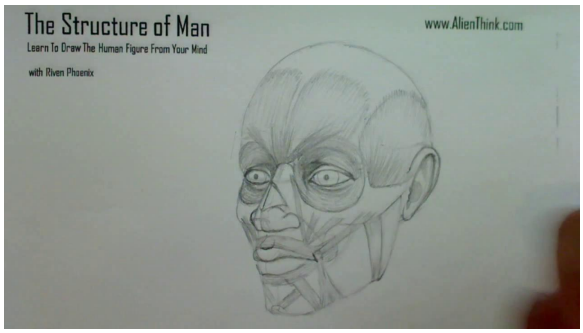
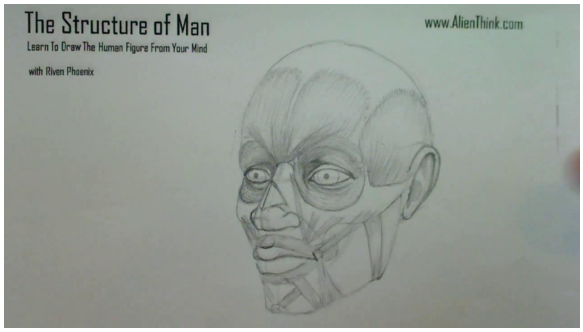
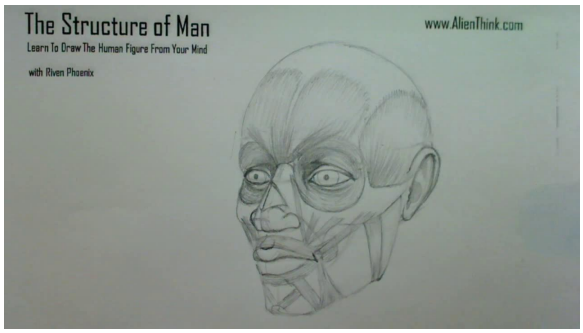
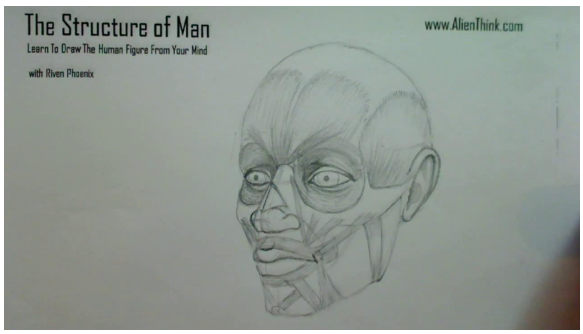
5		out the human figure, right?
6		It's going to come down really to the concept of that idea of the blob and be able to really
7		draw from bliss using a very simple gesture drawing system and basic shapes.
8		So to solve this problem that we're facing right now is that we need to put all these

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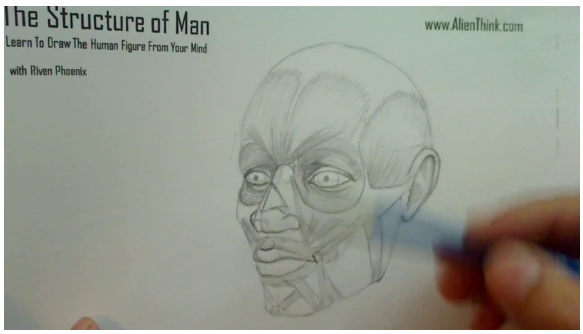
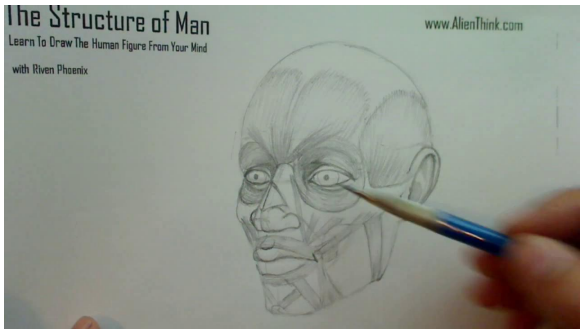
9		ideas into one concept, right, so here we're going to look at a very simple concept to
10		be able to draw the human head very fast, and then on top of it be able to understand
11		all the forms what exactly is going on with the design of the human head.
12		Okay, so to start out, we're going to take this one step at a time, but it's going to

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13		be very simple to grab the concepts.
14		So the first thing that we're going to say is, okay, well, if I want to draw out the
15		human head, I already know, we're not talking about the human skull anymore, we're switching
16		over to the human head.

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17		So now when we draw out the human head, I know that, okay, I just really have to draw
18		out, let's say this shape over here, right, so here I'm envisioning that the human head
19		is going to be facing towards me, right, so here we're going to take into account a little
20		bit of perspective, right, because as artists, we have to understand how perspective is

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21		working, right, so what this means is that it's really going backwards from that area.
22		Okay, so what happens here is that when we draw this out, right, we determine first,
23		okay, what exactly is going to be the center of this head over here.
24		So here I'm just going to draw a line down like this, and here I'm going to just make

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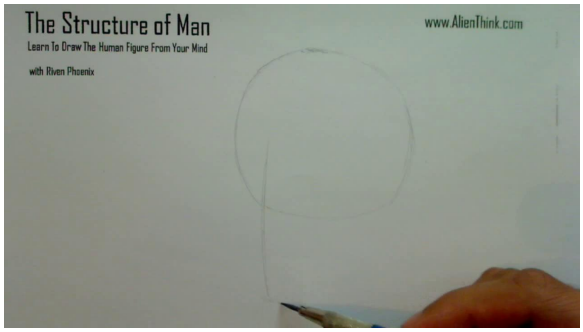
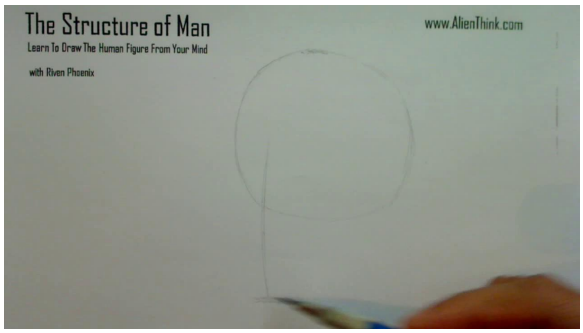
25		a judgment call because we've been through the ratios, this is going to work,
26		that the head is just going to come down over here, right, this is what we've been doing for
27		the skull also, and we're going to do the exact same thing is that we're just going to go
28		down, go back over here for the jaw, and we know that the jaw is just going to be attached to

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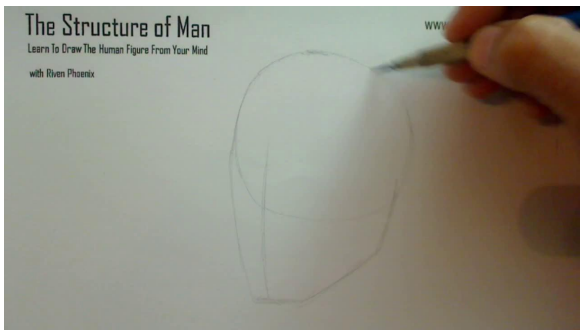
29		over here like so, right, because the idea here is that when you know the center of the circle,
30		it's really halfway here that it joins, and we also had understood that right from here,
31		else we also want to just join it like this, right, so this is the basic form of the human head,
32		right, so we know that we can always spit out human heads on paper very fast, I'm doing this kind

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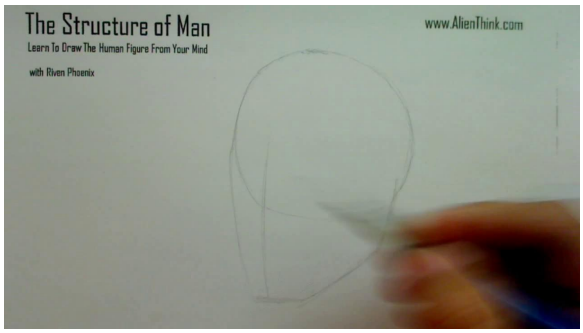
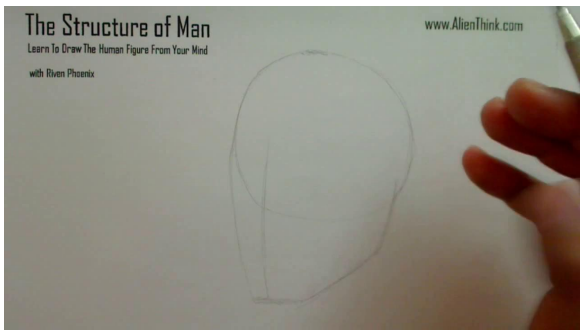
33		of an extreme perspective. So what happens is that when you start getting down to the idea of
34		drawing the human figure, let's take an example of sequential artists, right, sequential artists,
35		if you want to get into sequential art, you're going to have to meet those deadlines,
36		right, so we need a system that allows us to think much more rapidly, so to do that, we know that,

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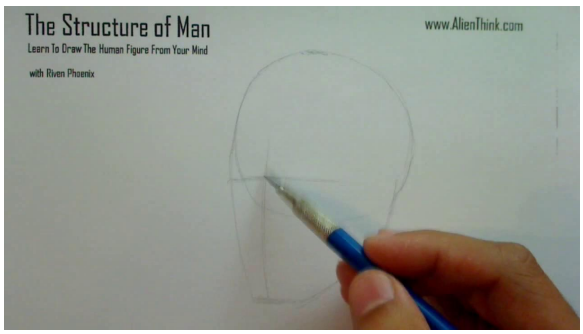
37		okay, well, I already know that over here is going to give the half of the hair, right,
38		I already know this, so here I'm just going to do like a line first, let's just do a line here,
39		saying that this is going to be the half of the hair, so one of the things to understand about
40		this is that when you do the line here, always note in your mind that this is a ball shape over here,

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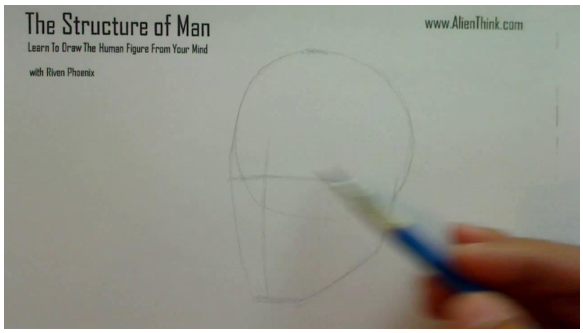
41		right, it's conforming, it's going to be on an angle, right, it's going actually here, we're not
42		seeing it, but you can see that it's going to be on this circular idea here, okay, so this
43		we know, so the other thing that we also know is that where this line is for the job, we had already
44		talked about this, to where we had this line and this line, really the ratio is that half of this,

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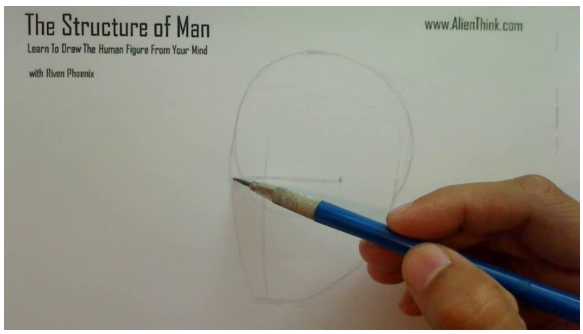
45		you're going to get a line here, right, so we can now pick a point here that this is where
46		I want to end where I'm going to now start to get the idea for the skull, okay, so when we get
47		this over here, we just need to find the same point on the other end, this is where we're just
48		going to make an assumption that it's over here, right, so to make our lives easier, we're now

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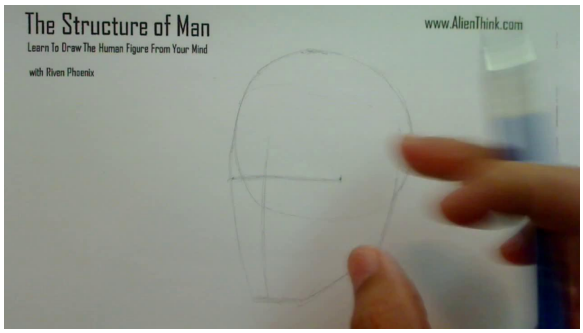
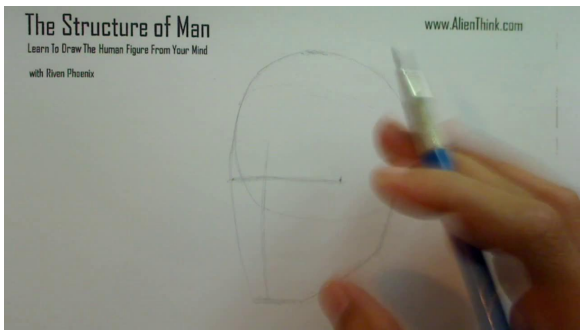
49		going to be able to understand the forms of the three, the human head, but not only that create a
50		very powerful system that allows us to always draw out the human head accurately, meaning that
51		this is a template concept, right, you can just completely erase it and then on top of it, do
52		whatever type of character design that you want to do, okay, so what happens here is that we already

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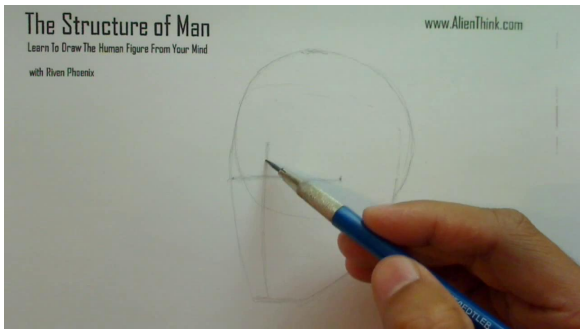
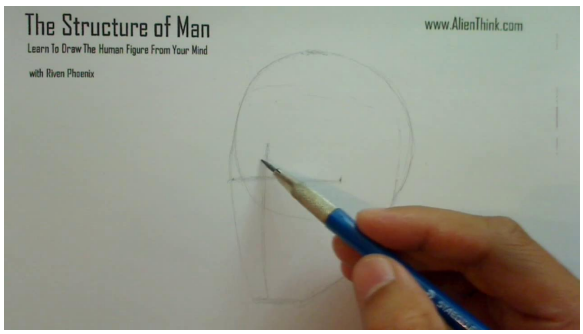
53		know that the forehead is just going to be about here, right, we know that from here that we
54		divide in half, we know that the forehead is going to be about here, right, so we can come down a
55		little bit, go up, it doesn't matter, so here I'm just going to say that I want to just come down
56		about here for the brow area over here, right, that's what I'm talking about, so when this happens,

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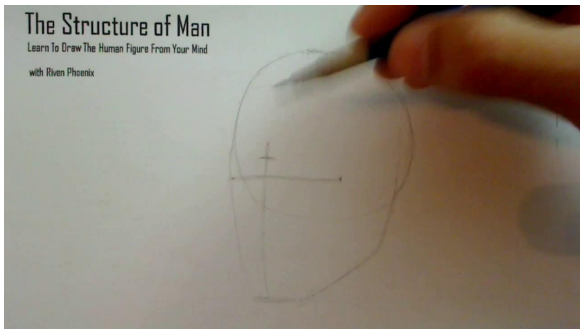
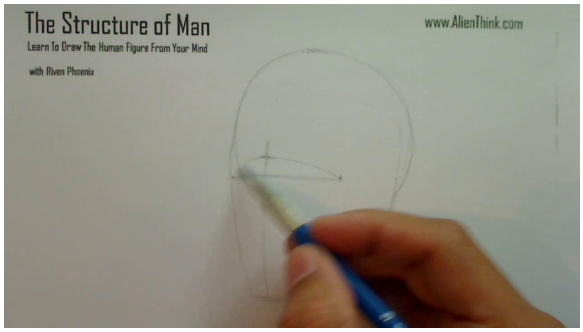
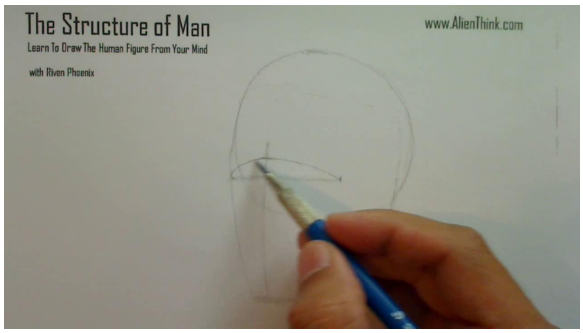
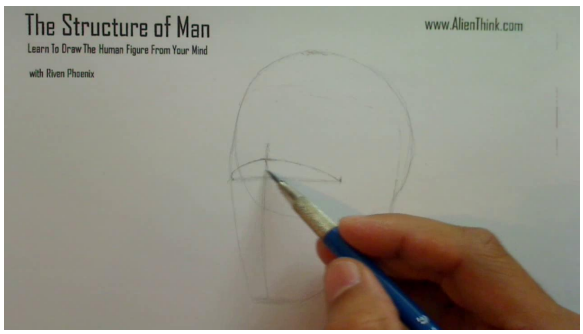
57		we can from here actually draw out a curve that goes like this, okay, and then over here do the
58		same thing, going on the other end and obviously we have to curve it like this, okay, so what this
59		tells us automatically in a very fast pace here is that, okay, I know that this is going on a curve,
60		right, we know that the center line is over here, right, we know that the bone for the nose is here,

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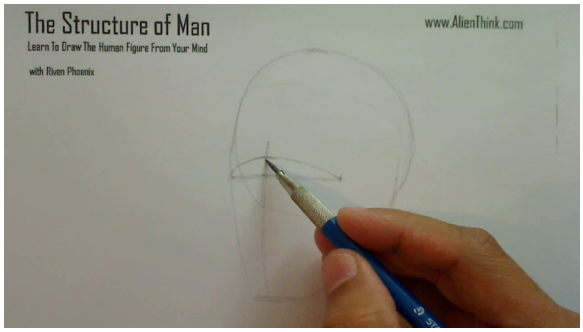
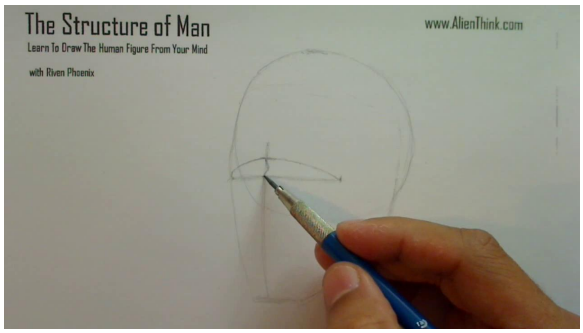
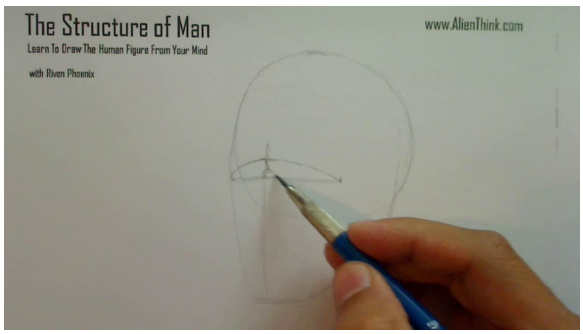
61		meaning what I'm showing you here is that this is how we force the mind to accept the fact that this
62		goes in and this is going to be your bone going here, right, it's got to have this wet, so this
63		automatically tells you, okay, I'm beginning to not get this, here basically I know that the area
64		for the nose is just going to be here, right, we know it's going to go like this, right, it has to,

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65		right, and when it does that, we know that, okay, now we understand, really this, the purpose of this
66		line is really to get this concept down here, so where the eyes are going to be, but we also
67		understand that the eyes are deep within the human head, right, here's the temple, this area here,
68		we know, look how deep it is inside, okay, so if you look at so far that we've done, we just draw

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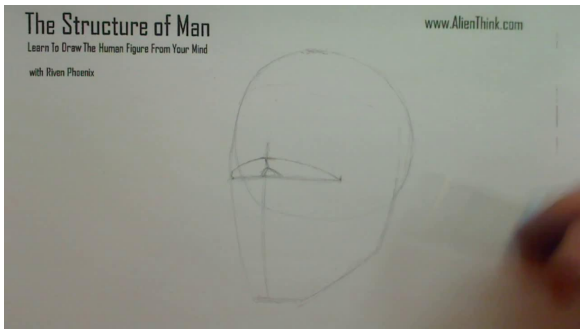
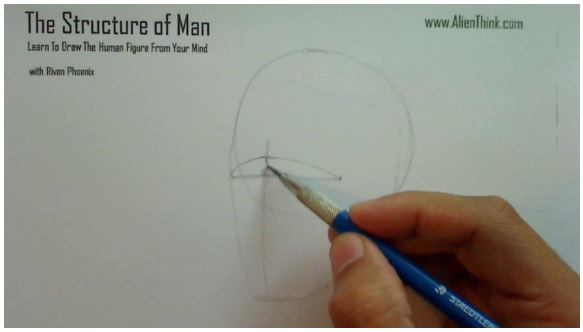
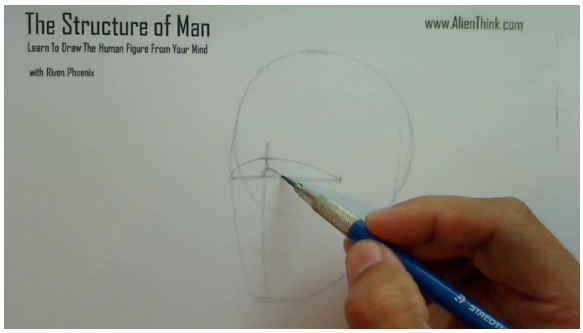
69		the human head, we find the two points, we draw this curve, and then we understand that over here,
70		it's going to be this section, and I know, it's not going to be that small, I know that I'm going
71		to do it this way, right, so once we do this, over here, what's going to happen is that we now need
72		to start to put this wedge in here, right, we know that this over here is just going to be here,

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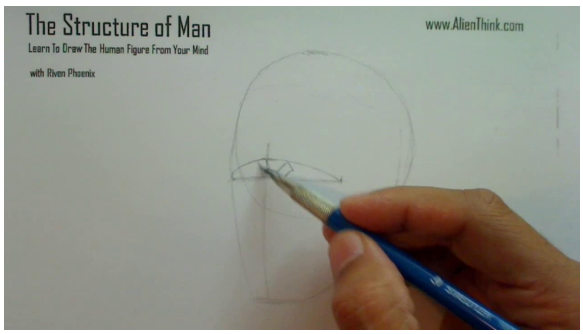
73		this area, this over here is going to go on the other side, right, so meaning that this area here,
74		we know that we're going to get this idea here, right, because it has to, this is where the socket
75		was coming, right, so when we do this, we know that it's got to go in, right, it has to go in inside,
76		right, so now we begin to understand what's going on on the other side, right, so once we get this,

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77		we can just connect this from here to here, right, so what this does is it helps us to understand
78		the planes of the human head in this way, right, we know this is all going inside, right,
79		but the amazing thing about this concept here is that now again, all the stuff that I'm
80		showing you, we're creating a completely from scratch, just showing you how clever the mind is to

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81		come up with its own understandings of this, right, okay, so when we do this, what this does,
82		it automatically gives us that line for where the eye is going to be, right, the eye is all
83		obviously going to be here, and we know that basically we can just break away from it and come
84		back down here somewhere and to draw the eye, so that solves that problem, right, so we know that

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85		conceptually we can just draw out this eye like this, we know that it doesn't mean that the
86		eye is going to be here, it means that we give this automatic with the area as to where the eye is,
87		so meaning that when you draw the eye, obviously it's going to go down a little bit where your tear
88		duct is going to be here, it's going to go down like this, but this is a very important clue to

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89		what's going on, right, the here, this formula system is automatically solving a lot of problems
90		for us so we don't have to really guess about this, and this area over here is going to be the
91		same thing, you know, basically it's just going to do the same exact thing conceptually and it's
92		just going to come down like this, okay, it's just going, this is just a template, I can erase this

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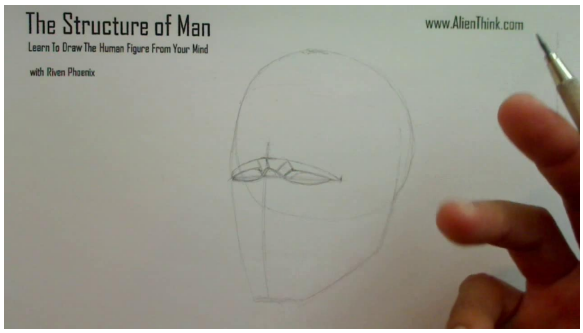
93		and on top of it, use that as an idea of understanding to create very accurate hits,
94		right, and we know that the surface anatomy which you will get to see is we're going to be
95		very organic, anyways, but this placement is very important, so once we get this, the most
96		important thing here to understand is that we're going to get a line over here, and why is this line

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97		appear, well if you look in the mirror, you'll see that where this, the fat area is over here,
98		you get this very small plane, and this is an important plane in a clue to how to understand this,
99		right, so if this comes down here, this means that on this side here, it's also going to do the
100		same thing a little bit in perspective, right, so if this comes here, all we have to do is now come

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101		up with a very simple system that, okay, I know that there's going to be a plane over here, right,
102		so really you have to now understand, okay, I know that over here, right, we're going to get the
103		area for the cheek, right, so to better understand this, let's find the bottom of the nose,
104		which is just going to be here, so we know that the nose is going to be like this, right, near

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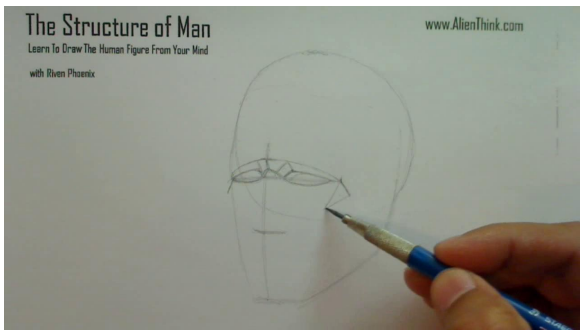
105		the tear duct, so we know that this line is here, and in perspective it's just going to be here,
106		we know that the nose has to fit somewhere in here, so knowing this, we know that right, the cheek
107		bone really is going to be here, so here I'm just going to draw a line just about here and connect
108		this like this, right, so what this means is even from this area over here that we've created

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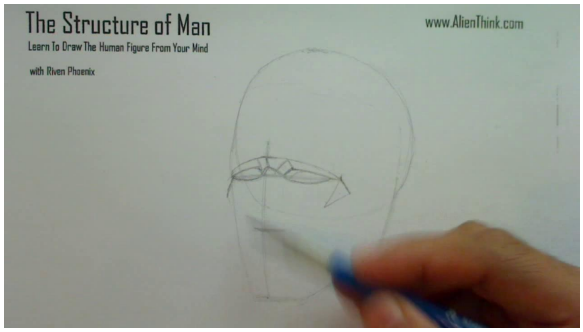
109		here for the eye, we can also do the same thing, just knowing that, okay, it's going to somehow
110		connect over here, right, so know that this is a spot here, this is a spot, these are key areas
111		just knowing this conceptually, so what happens is that we know that obviously where this, see,
112		this is going by how the muscles are connecting, right, so we know that over here, if we look at

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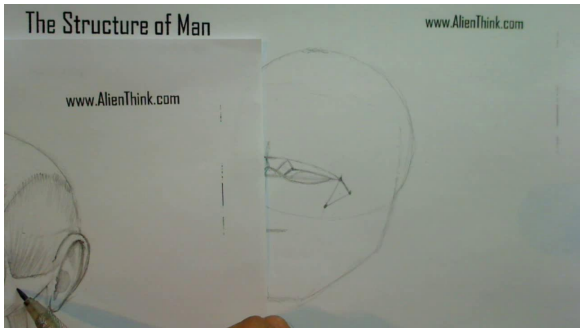
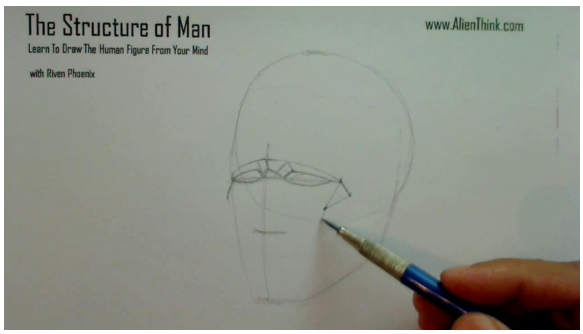
113		this, right, we know that this is where we are here on the thing here, I drew that triangle down
114		and over here and basically coming down to where this area is, right, it's just understanding of
115		four of the human head, so basically when I get this here, I need to come back down here,
116		I'm just going to connect this line down over here and then this line is basically going to come

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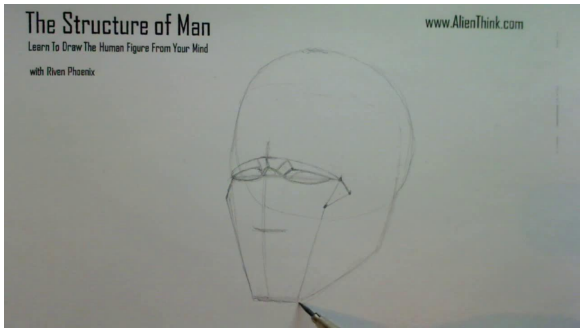
117		down right like this, right, so this gives us a very accurate understanding of the forms of the
118		human head just by putting this line, so now we're going to create some other planes here,
119		so just remember how simple this is, right, you're going to have to go over this lesson multiple
120		times if you need to to understand these concepts, right, because this is very simple to remember,

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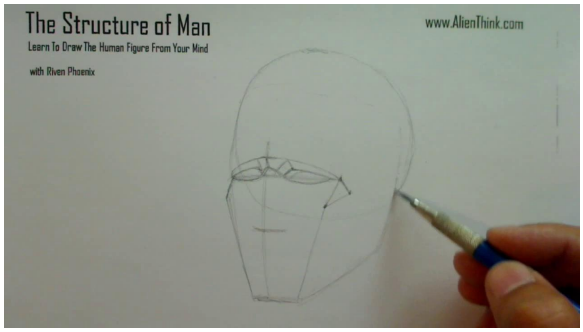
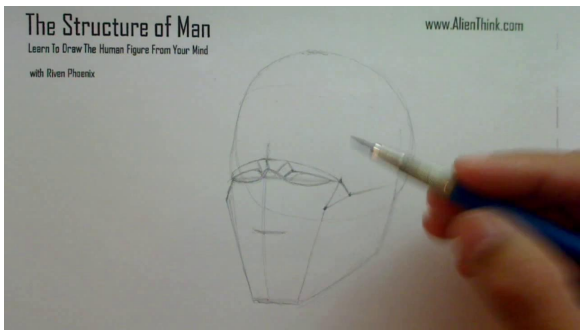
121		right, it's just this, this, this, so what happens here is that we already know, okay, the
122		the jawbone is here, so basically where this line is, I'm just going to go back to where the
123		jaw is, right, this is going to give me a plane on the human head, so once I get this line
124		from this dot and then from this dot, right, so this dot here, I'm going to go down here,

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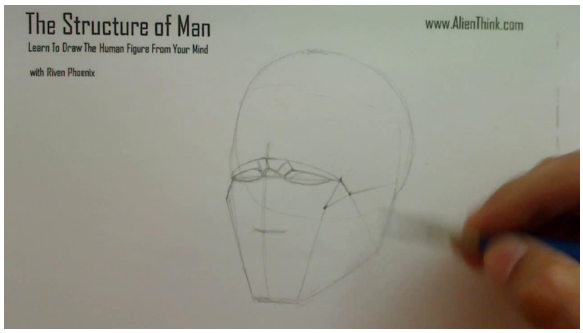
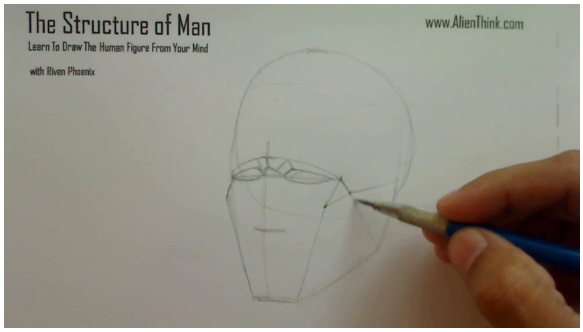
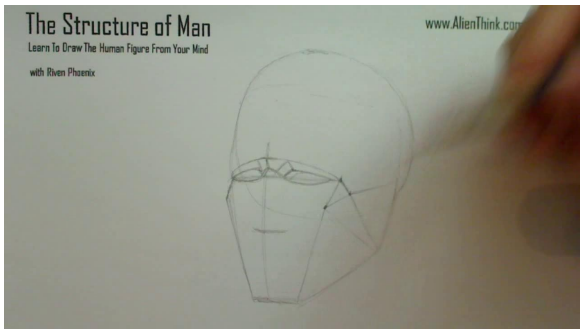
125		because we have to take into account that we had connected the muscle over here, so it's going to
126		have an impact of surface anatomy and then from here we're going to connect this over here, right,
127		so this helps us to understand that we should be aware of this area that this is going to be
128		basically where the cheekbone is going to start to come down over here, right, this is just

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129		a plane system, right, you can fluctuate, you can bring it a little over here if you want it,
130		it doesn't matter, but this is the basic concept of it that it will be helping to understand
131		what's going on with the human head, so once we have this, right, this is where the nose is supposed
132		to be, so we know that okay, if I really wanted to draw out the nose, I already know that it really

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133		just, it's going to have to come over here on this area over here, right, so here we can just
134		conceptually draw it out just like this, right, a little above, only because we're just looking at
135		it this way, I want it to be a little above, I'm just going to connect this line from this line,
136		so it's going to be this very extreme perspective view of the nose, right, so from here where this

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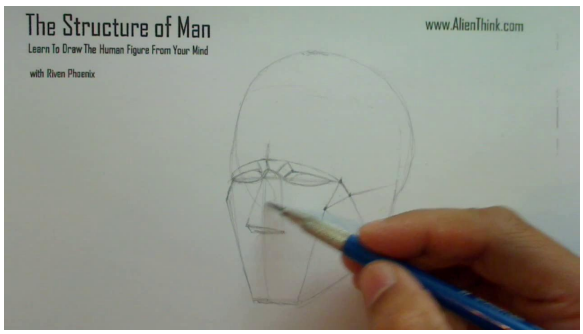
137		area is going, I already know that okay, I know about the plane that it needs to come here because
138		the nostril is going to be here, right, we already know that over here, when we do this, we're going
139		to get the whole structure of the hole for the nose, right, so we know that okay, in this idea,
140		we know that we're going to get the piece for that bone over here, we're going to get,

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141		it's going to be like this and then over here, I'm going to get this and I know that over here,
142		obviously I'm going to get the nostril over here, right, so it's going to be
143		basically just like this, right, that was very easy to put together as a conceptual idea,
144		right, so here we know that, right, it's going to be on an angle, right, so you know how to

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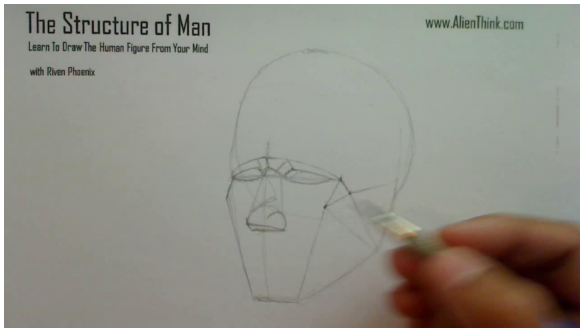
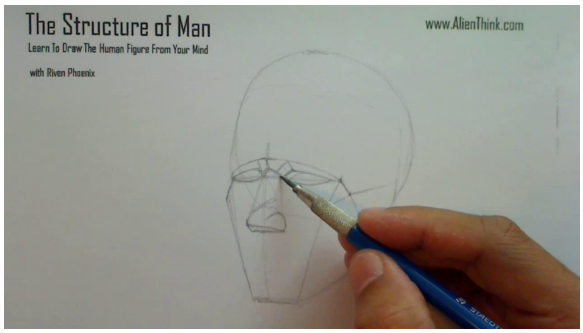
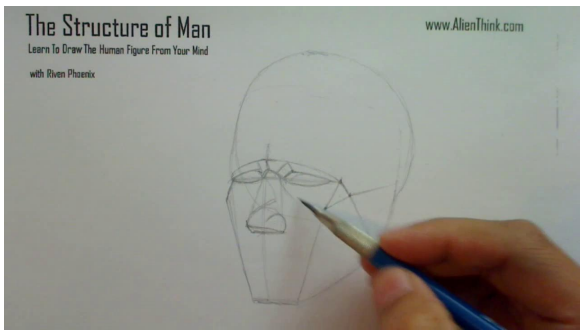
145		solve this issue, right, we'll look at this in a little bit, first we want to just get through this
146		concept, right, so once we understand how this is being structured, we know that obviously from here,
147		right, where this is, basically from here, we're going to get a plane over here, right, it's just
148		going to swing around and come here and from here, it's just going to swing around and come over

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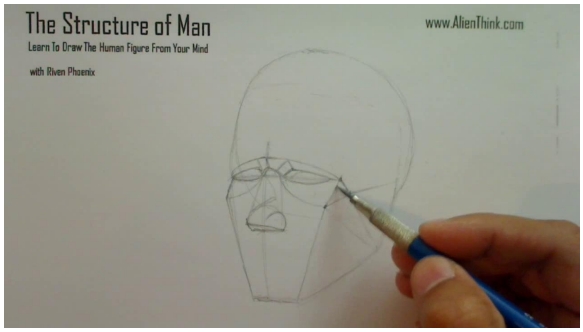
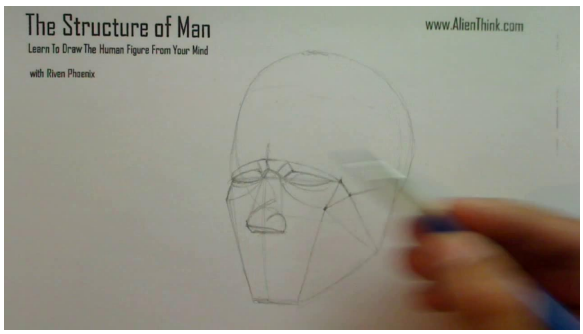
149		here, right, we know that there's a plane coming a little bit towards it, right, it's not that big,
150		but it still makes an impact to where it is, right, and you know that under here, you're going to get
151		that idea under the eye that we talked about, right, so this conceptually solves a lot of
152		problems in just the plane of the system, right, so all we're almost done with understanding

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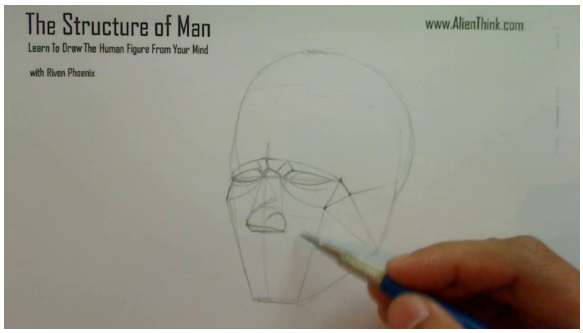
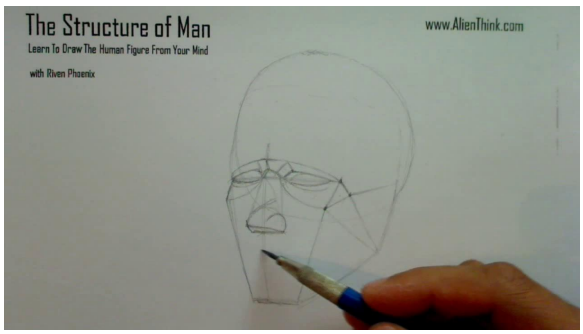
153		this idea, so we also know about that muscle that we have talked about, right, we know that this
154		muscle is going to be here, connecting here, right, so although that muscle really doesn't have an
155		impact on it, what we're going to do is from here, right, we need to first find the,
156		we divide this in three equal parts, so we know that the mouth is going to be here, okay,

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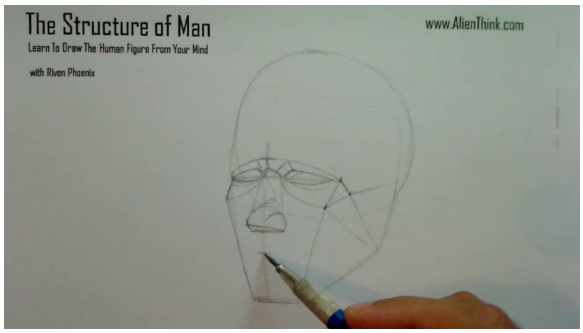
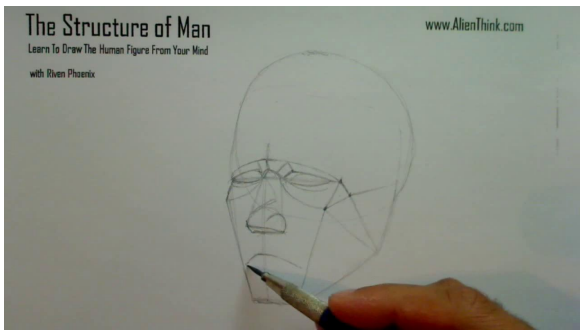
157		so once we get the line for the mouth, we know conceptually that we really just have to come down
158		just a little bit because we now have to come to the center for where the eye is, right, so you're
159		just going to come down here a little bit and you're going to do the same thing on the other end,
160		right, not too down and basically from this end, we're just going to connect this over here,

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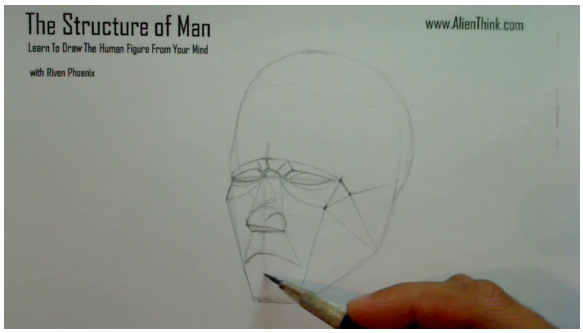
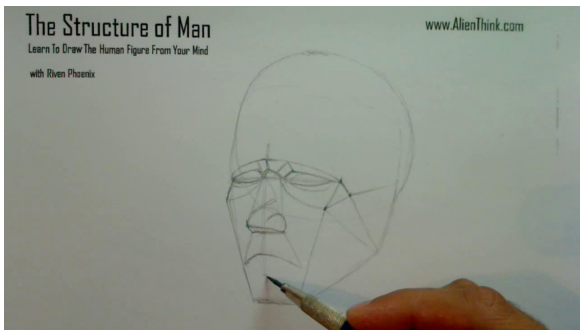
161		I'm from dot n connect this over here, right, so this helps us to understand that there's a plane,
162		really this plane is going to be going in this direction, right, so where the bottom of this guy
163		is, we know that the the top lip is really going to be here in the bottom, we're going to have to
164		come back to these ideas here, right, so we're just going to connect from here where I marked the

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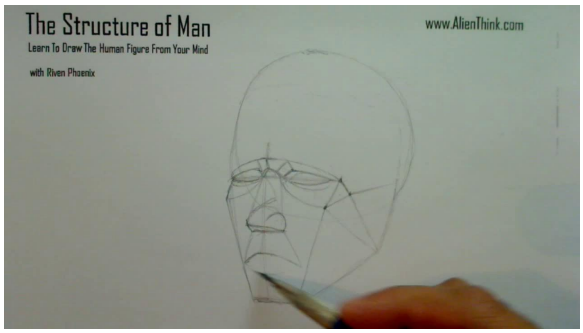
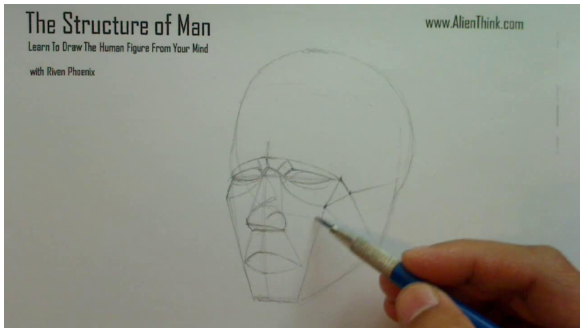
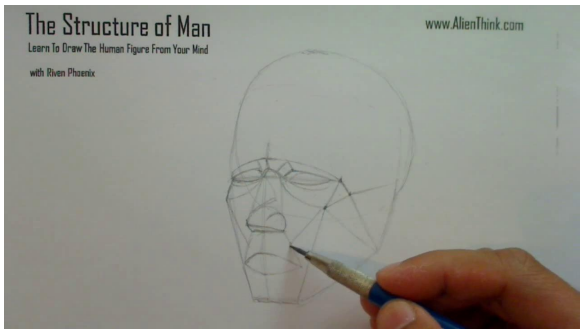
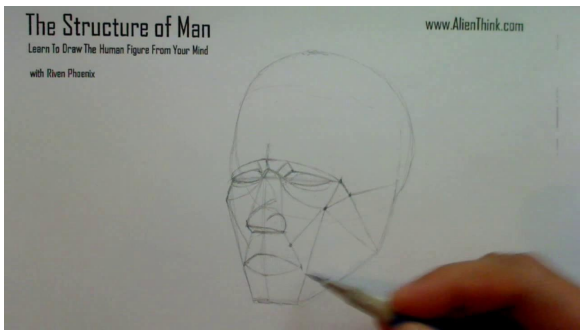
165		bottom and connect this, right, so we know that we can fit the lips right over here, so from here,
166		we're going to make another plane and just connect this over here, right, and so we know that,
167		okay, I got this area over here too, so we know that over here, okay, I'm going to get those
168		marks here for the lips over here, so now if you think about the lips what we had done is that

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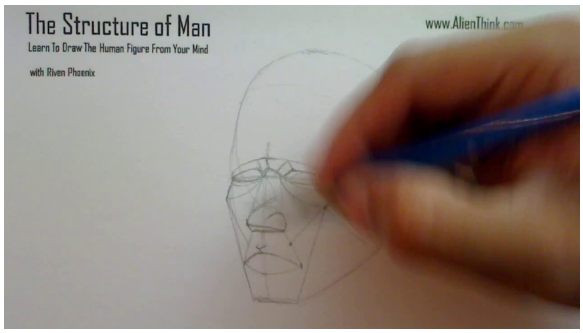
169		really renew that from here from the from the center, right, this is where we're going to have to
170		think a little bit in perspective here to put this down, right, this is over here like this and
171		basically this is going to be the top lip coming down this way and it's going to go down over there,
172		right, so we know that, okay, this really needs to look like this, okay, so this gives us a

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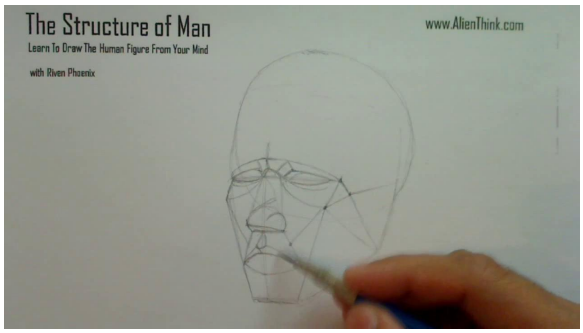
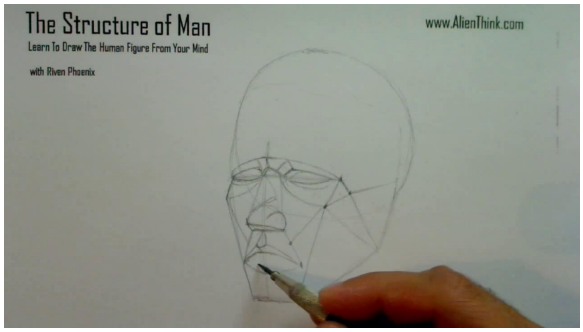
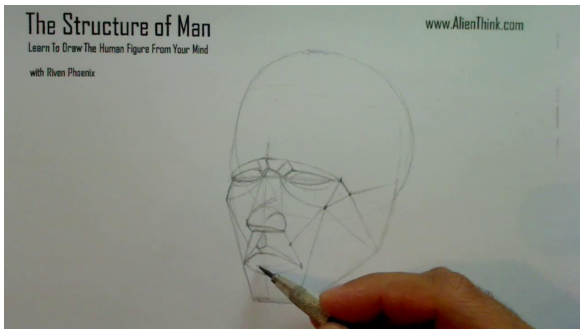
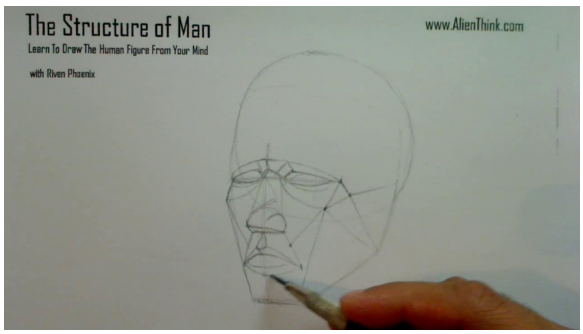
173		a form of understanding of how to begin to grasp the concept of the forms of the human head,
174		right, so and we know that over here we're just going to get the the bottom lip and it's going to
175		disappear over there, right, so you now know that this is on a curve over here, so what happens
176		here is that under under here where the lips are, we know that we're going to get these two lines

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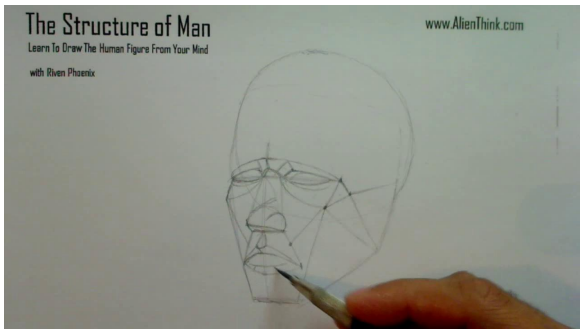
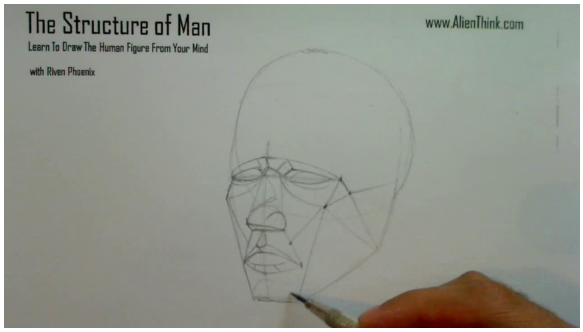
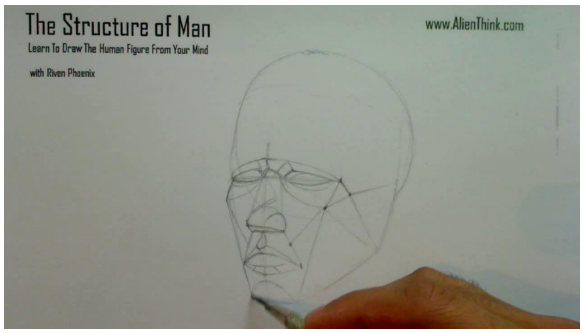
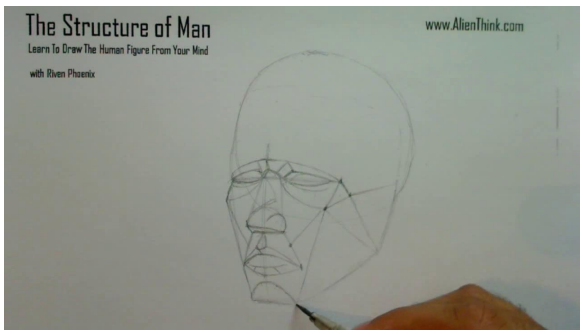
177		here that define the shadow of under this lip over here, so meaning that we just need to curve
178		this over here for the plane for the chin, right, this is a what I'm showing you is a
179		it's like this template system that artists have that when we're drawing out
180		a very realistic let's say character designs or something, we just we know it's like this idea is

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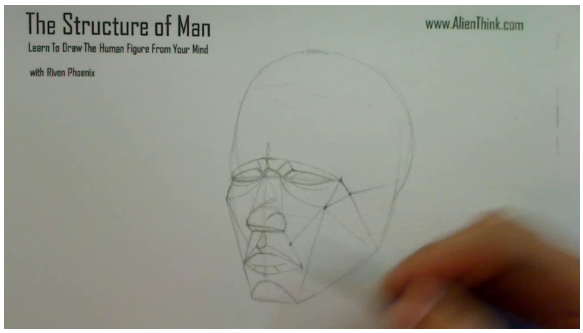
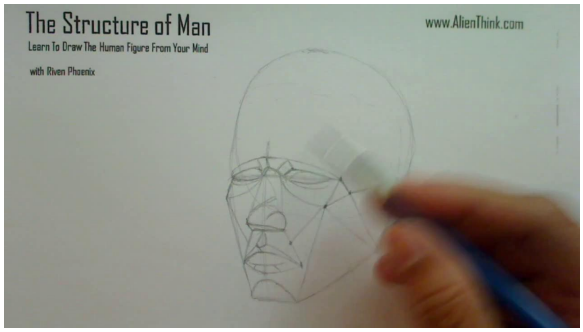
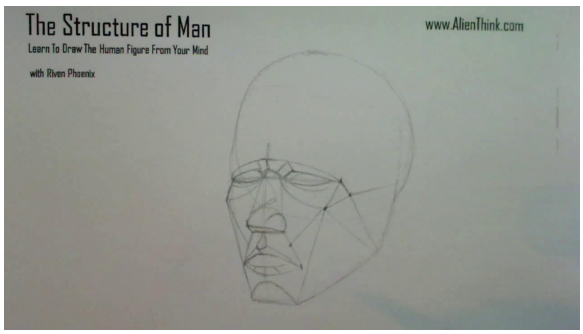
181		memorized, right, you don't draw this on the paper, right, you use it to understand in the
182		beginning processes and when you're drawing out the head you can just visually see
183		mark it out quickly or just visually see where everything is and you begin to understand the plane,
184		so once we have this let's just fix this nose up now so we can get a better understanding of this,

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185		right, so this nose obviously as we had understood that it's obviously just going to be like this,
186		you're going to get this idea over here, right, there's really nothing to more to understand about
187		this, then this, right, we're going to get this line over here, we don't have to really put those
188		concepts down and just showing you that that's where it is, okay, and that'll just go in this way,

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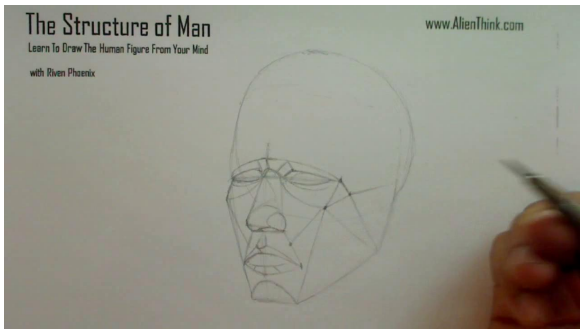
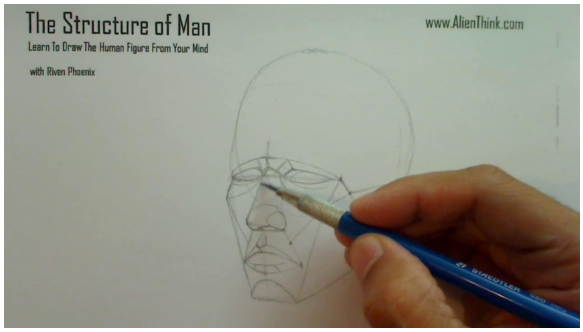
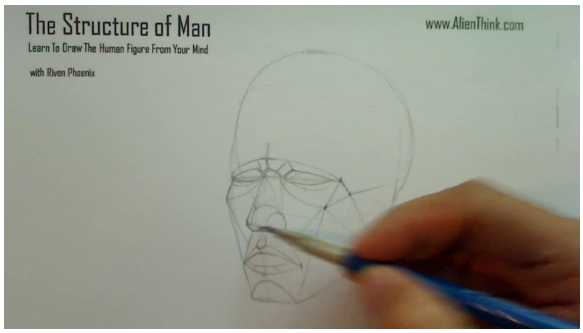
189		right, so this one obviously will it will be like a flame over here on the nose but we're going to
190		leave that be, right, so you would get it like kind of like this, you'll be separating, you'll see
191		it a little bit on the other side, okay, so now that we have this done over here we just need to
192		know that okay, so when I really get this curve, I know over here that when I get this I'm going to

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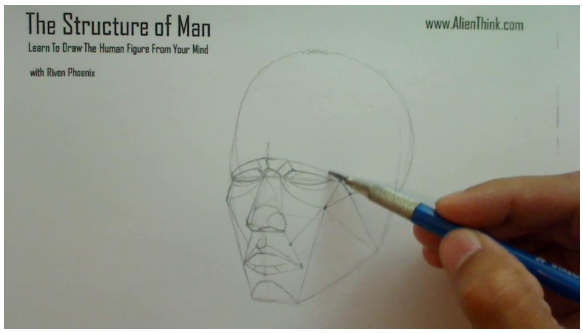
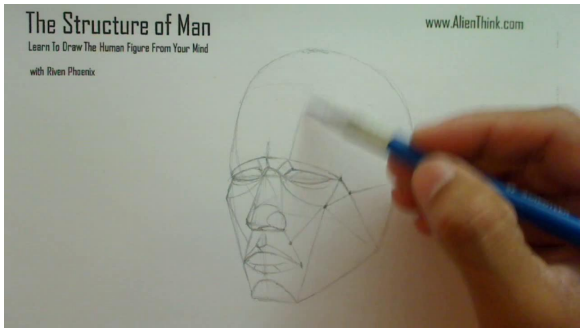
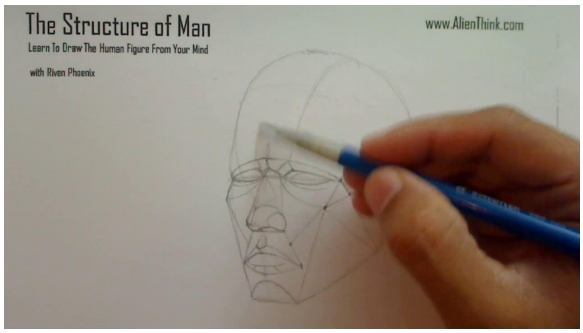
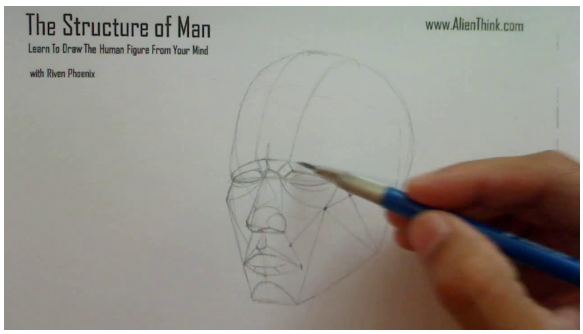
193		basically, let's actually start over here, we know that we're going to get like a line over here
194		and then we're going to take it all the way back, okay, it's going to go all the way back and then
195		over here we're going to take another line and take it all the way back, just like this, okay,
196		and then over here where this, you know, we have to think about the bone because that bone has to

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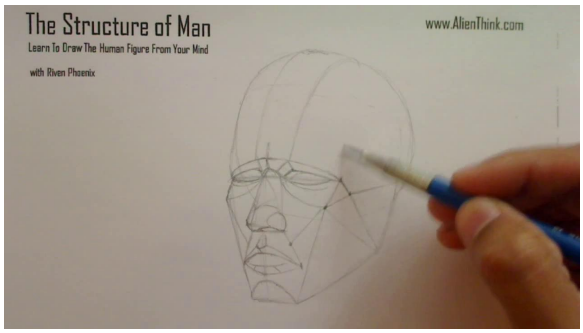
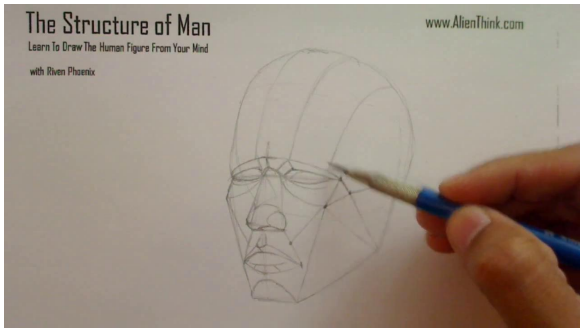
197		be here, so we're going to get another plane and this is really the side of the plane that goes
198		here, meaning that on this side it's going to be the side of the plane that goes here, right, so this
199		gives us a very quick understanding of this, obviously if we use this to understand we know that
200		over here will get like a bulk over here, right, it'll be like this, you'll get like a bulky idea

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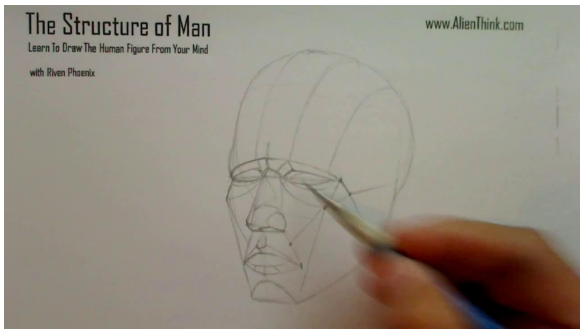
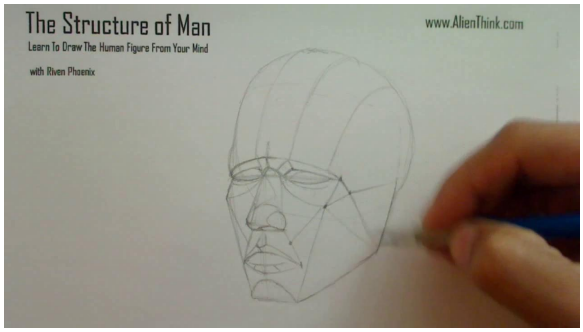
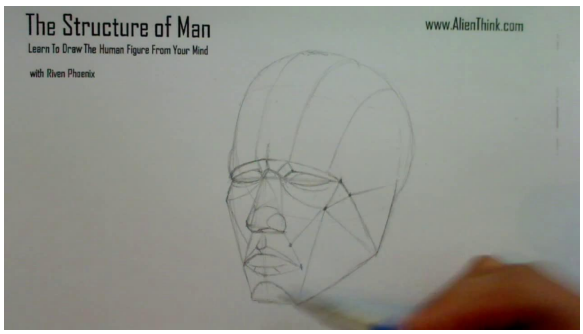
201		over there, right, but this is the most basic concept of understanding the planes of the human
202		hands so we can begin to understand how to draw it out accurately and know, right, so this is the
203		most biggest thing about it is that allows you to understand how to place the eyes and understand
204		how the nodes are going to be, right, so just to finish this off we'll just do it this way over here,

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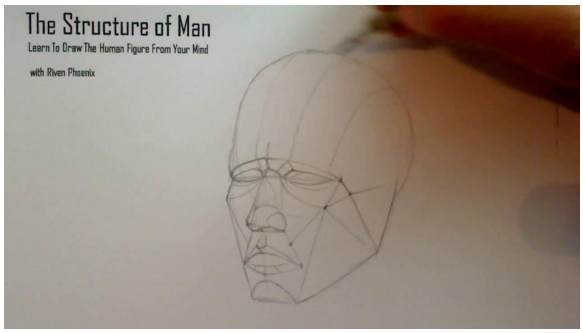
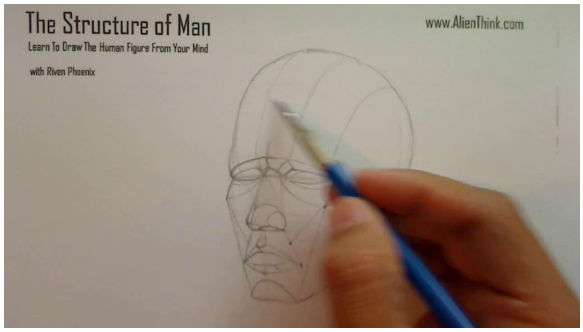
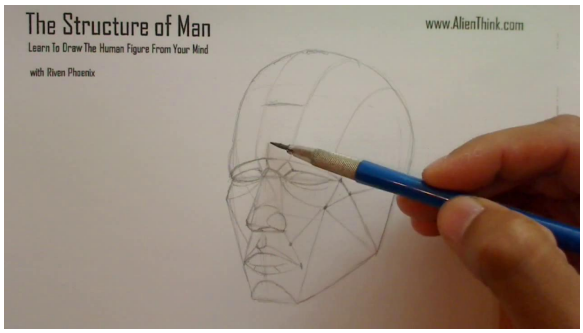
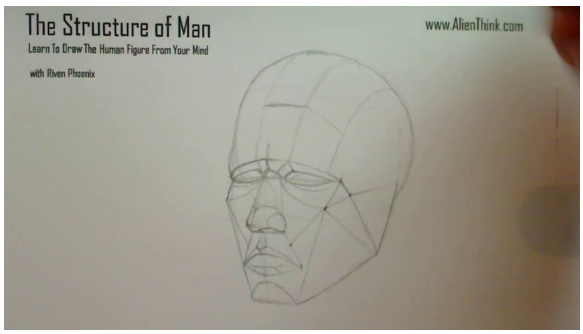
205		right, so one last thing that's left on this is that we're going to put a mark over here, right,
206		so this is like a plane for the, the, the, the temple for it, right, because it's usually like a,
207		like a bump over here on the front, but we'll just mark this like this over here and we'll
208		mark it over here and mark it over here, right, so this will help you understand what's going

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209		on, okay, so we know that over here, so now we know that this is the line for the eyes, we know
210		that the, really the brow area can be a little above over here and we know that this is going to be
211		the bottom of the nodes, right, so we can create the, the ear over here, this doesn't have to be really
212		in planes, it's just going to be very, a, a, a, a single concept to, to put together, right, so you

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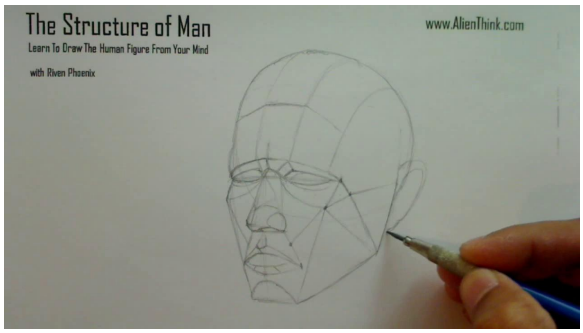
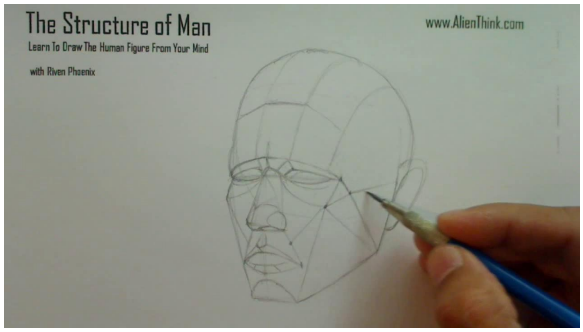
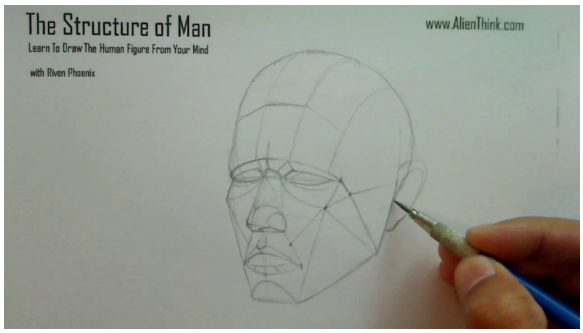
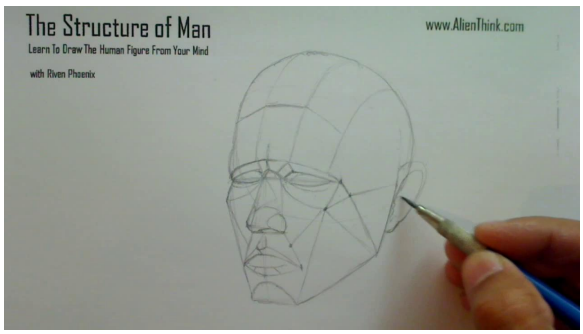
213		will get your ear or log over here like this and you know that it's just going to go in because this
214		is the, the area there where that thing goes, you know that the hole for the ear is going to be
215		there in the back, right, so we're just going to do it this way over here and do the same thing,
216		you can, you can just kind of like cut it this way over here and then just draw out, so usually

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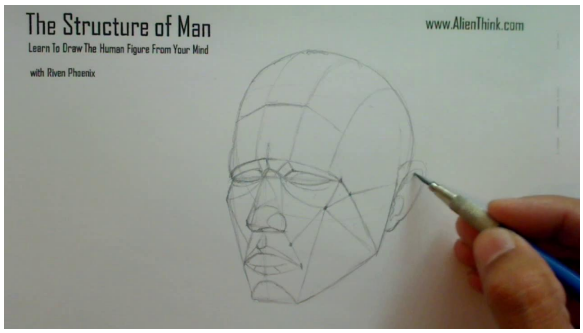
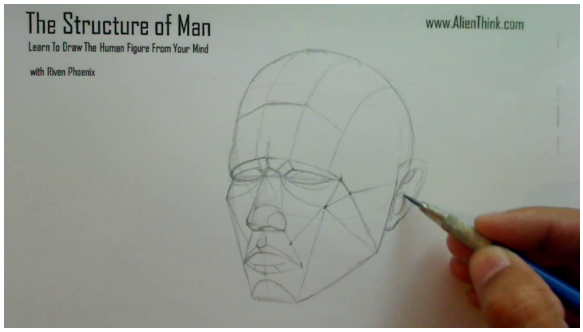
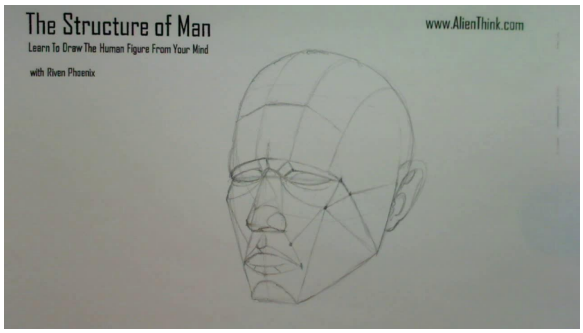
217		what I do is I just do this and do like a line over here and over here just make it a little
218		more bigger, right, and then we can later shape that in, okay, so I'll see you in the next lesson,
219		thanks.

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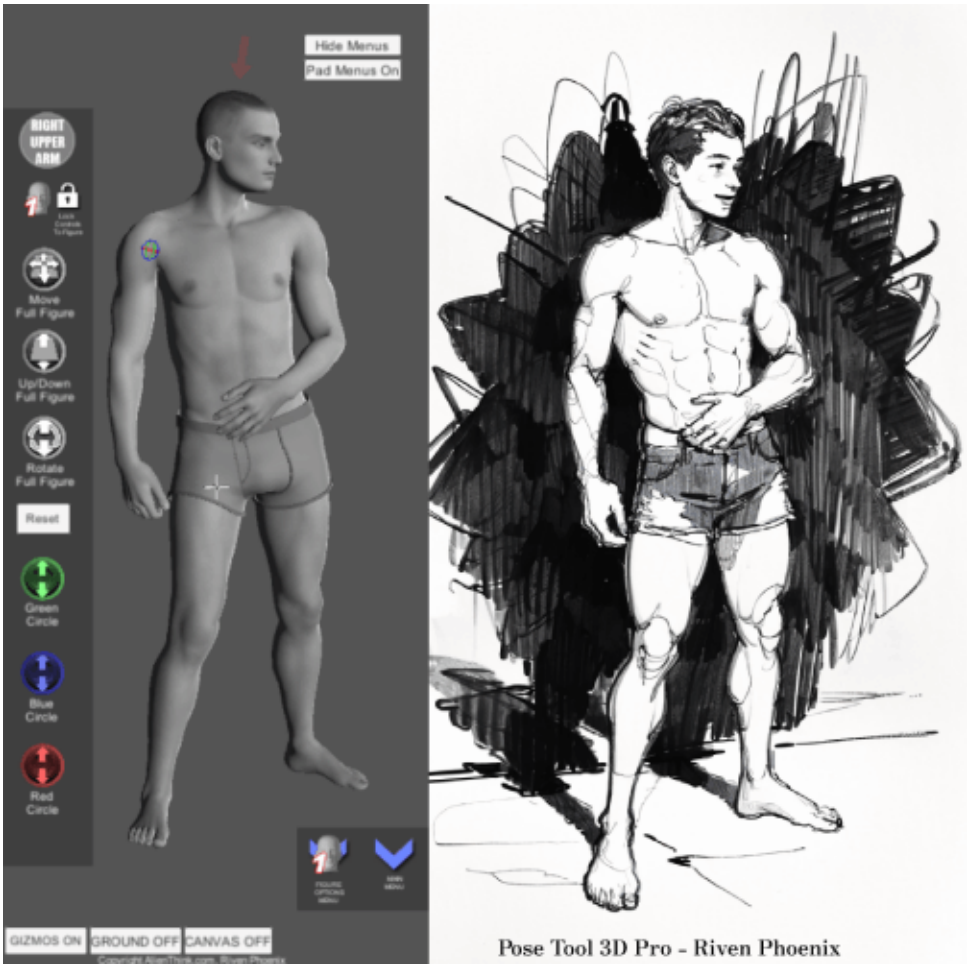

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